ARAMBE FLAME

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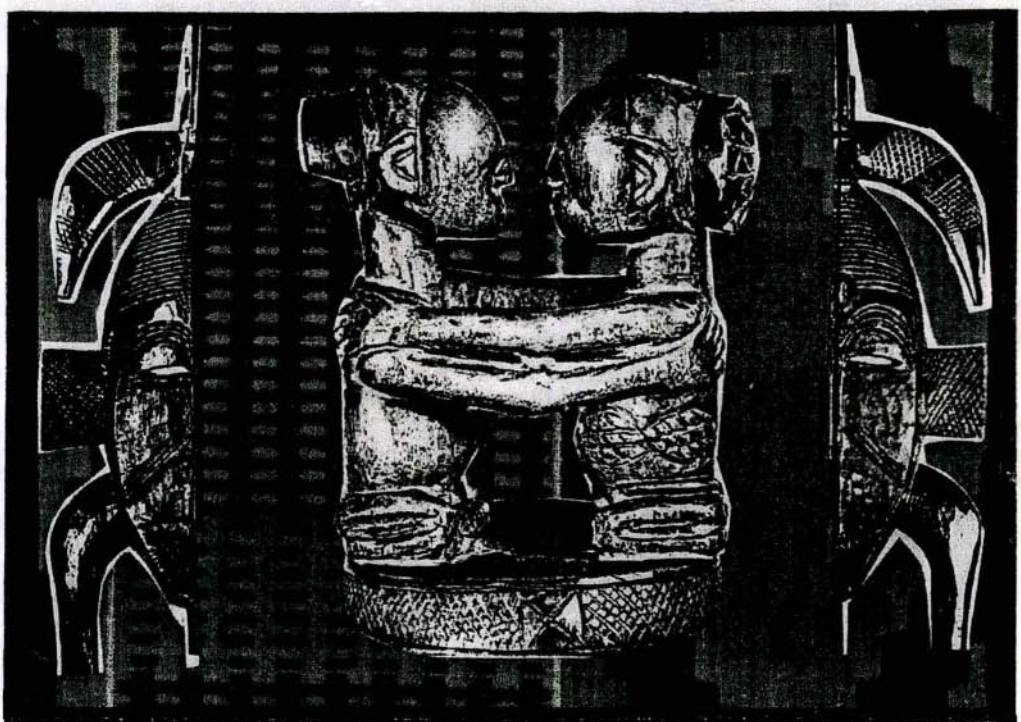

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EDITORIAL POLICY

The HARAMBEE FLAME is the monthly newsletter of the Harambee Afrikan Cultural Organization(Nebraska State Pen chapter). Ours is a pan-Africanist publication, meaning that we view all people of African descent as one African people, having certain basic interests in common. Also, the HARAMBEE FLAME attempts to be Africentric, in that, through study of the history, cultures, and traditional values of African people, we seek to have and cultivate an African way of looking at things.

The main purposes of the HARAMBEE FLAME are to stimulate and inform. We list "stimulate" first because, more than anything else, we want our readers to be moved to question their/your own ideas, lives, and the circumstances in which we live and to challenge those things that must be challenged in order for us to move from a condition of mental and spiritual servitude and physical dependence upon Caucasian institutions to a state of collective self-determination. Toward this purpose, we present commentaries, poems, etc. These do not necessarily represent the official positions of the Harambee Afrikan Cultural Organization.

The HARAMBEE FLAME provides information because wise people want to know what's going on and because certain kinds of information can stimulate the mind, inspire people to want to act, and influence them to pursue proper understanding so that the actions they take will be as effective as possible. The main vehicle we use to provide information is our "From Other Sources" feature in which we make an effort to provide news about the problems we African people are confronted by and the steps we are taking to resolve them. In this feature, we try to provide coverage of the activities of African people and developments affecting us in the U.S., the nations of Africa, and elsewhere. In "Commentary," we offer analysis of and views about current events and developments.

We encourage you to send your comments, essays, poems, etc. to HARAMBEE FLAME; Harambee Afrikan Cultural Organization; P.O. Box 2500; Lincoln, NE.; 68542-2500.

TRIBUTE

[In a couple of weeks, in the print and electronic media and at various events recalling and/or celebrating the life and ideas of M.L. KIng, his "I Have a Dream" speech will be dusted off and dragged out, as if he had never spoken any other words in his life. The below are excerpts from a speech the Brother delivered on April 4th., 1967. It is, in view of the current U.S. military occupation of Iraq, as relevant today as it was when it was given.]

Even when pressed by the demands of inner truth, men do not easily assume the task of opposing their government's policy, especially in time of war. Nor does the human spirit move without great difficulty against all the apathy of conformist thought within one's own bosom and in the surrounding world, but we must speak...

There is at the outset a very obvious connection between the war in Vietnam and the struggle I, and others, have been waging in America. A few years ago, it seemed as if there was a real promise of hope for the poor. Then came the build-up in Vietnam, and I watched the [anti-poverty] program broken and eviscerated as if it were some idle political plaything of a society gone mad on war, and I know that America would never invest the necessary funds or energies in rehabilitation of its poor so long as Vietnam continued to draw men and skills and money like some demonic, destructive suction tube. So I was increasingly compelled to see the war as an enemy of the poor and to attack it as such.

Perhaps the more tragic recognition of reality took place when it became clear to me that the war was doing far more than devastating the hopes of the poor at home. It was sending their sons and their brothers and the husbands to fight and to die in extraordinarily high proportions relative to the rest of the population. We were taking the young black men who had been crippled by our society and sending them 8,000 miles away to guarantee liberties in Southeast Asia which they had not found in Southwest Georgia and East Harlem...

And as I ponder the madness of Vietnam, my mind goes constantly to the people of that peninsula because it is clear to me that there will be no meaningful solution there until some attempt is made to know them and their broken cries. What do the peasants think as we ally ourselves with the landlords and as we refuse to put any action into our many words concerning land reform?...as we test our latest weapons on them?...Where are the roots of the independent Vietnam we claim to be building?...

I should make it clear that while I have tried here to give a voice to the voiceless of Vietnam, I am deeply concerned about our own troops there as anything else. For it occurs to me that what we are submitting them to in Vietnam is not simply the brutalizing process that goes on in any war where armies face each other and seek to destroy. We are adding cynicism to the process of death, for our troops must know after a short period there that none of the things we claim to be fighting for are really involved. And the more sophisticated surely realize that we are on the side of the wealthy and the secure while we create a hell for the poor.

COMMENTARY

T.O., the Blonde, and the Falling Towel: Just about the Money or More Sinister Stuff

It's been about a month and a half, as of this writing, since Terrell Owens of the Philadelphia Eagles and Nicolette Sheridan of "Desperate Housewives" did their pre-game "Monday Night Football" promo. In case some of our memories need to be refreshed on this --which aint at all likely--Owens' character is standing in the locker room, with his pads and uniform on, ready to head out to the field to join his team. Sheridan's character is wearing just a towel. It's a seduction scene in which the blond-haired European(Cauasian) female is trying to talk and pose her way into the African male's pants. At some point, the blonde sees it's going to take more than some saucy talk to accomplish her mission. She turns up the heat by dropping the towel. The African's eyes get big and his lips move in a fashion suggesting he's about to eat a bucket of chicken. What does he say to the European female?--that his team will have to play the game without him.

The promo got a lot of attention and stirred up controversy that lasted maybe a week. Why the controversy? It wasn't because Sheridan dropped her towel. We didn't see anything anyway. And sex is a staple of t.v. promos and commercials. What roiled the waters was the fact that the seduction involved a European female and an African male. This unquestionably brought some powerful images and mythology into viewers' heads. And most likely, those who put this promo together were looking mainly to get into the heads of people in this country who have the most "disposable income" and could most easily afford to purhase products that would be advertised in the "Monday Night Football" time slot--Europeans, of course.

For some of these Europeans, the seduction scene raised from shallow graves the ghostly images of the "big black buck" salivating at the sight of the blond epitome of "beautiful white femininity." These images go back to the time of chattel slavery in this country and to the post-slavery Jim Crow era and were generated by European males as a means of cultivating hatred of Africans--particularly, African males--and an irrational fear that "pure white womanhood" was in constant danger of being ravaged by "black brutes." But this promo had a twist. While the African male had the muscular body and dark skin of the European imagination's "black brute," it was the European female who was doing the obvious lusting. And instead of representing the idea of purity and innocence, Sheridan's character was the tempter. It was as though Adam had been replaced in the mythological Garden of Eden by an African and Eve was dangling the forbidden fruit(none other than her own flesh) in front of him.

But Sheridan's character wasn't the only forbidden fruit. So was Owens'. In Europeans' fear of what Dr. Frances Cress Welsing calls "genetic annihilation," an important social rule is that African males are off limits to European females because of our supposed animal-like sexual potency. Then again, we live in a society in which sex and sexuality are promoted in isolation from procreation. There are condoms, birth-control pills and devices, spermicidal jellies, etc., etc. But the taboo regarding African males and European females is still strong enough to draw attention and the myths involving African males' "animal-like sexual potency" are more than strong enough to pull

European females to the television screen.

So, just on the bases of sex and color, the "Monday Night Football" promo had plenty enough drama to draw a crowd. And, of course, large viewership translates into money. This brings us back to Terrell Owens, who was playing himself in at least some ways. Who is he? He's a finely tuned athlete who is very highly paid and crucially valuable to his team. But when Sheridan's character dropped her towel, Owens' was ready to put his wealth into jeopardy and betray the interests of the team he was a crucial part of, all for a few minutes worth of locker-room fling. In other words, he was high in animal instinct and low in human sense(intelligence) and loyalty. The question has got to be asked: why did these elements have to be in the script? Was it required that the African be stupid, selfish, and disloyal? Afterall, the promo would have been just as effective in drawing viewers if it had just involved your basic sex in "black and white."

Who's got the answer?--"Leon," baby. For several months now, Anheuser-Busch has been running a series of ads featuring a fictional character named "Leon." He's supposed to be, like Terrell Owens, a super-star athlete. But while Terrell actually lives up to the hype through his play on the field, "Leon" is little more than a highly paid ego-tripper. He wants to be the center of attention, insists on taking credit all to himself and shifting all blame to his teammates, and cares infinitely more about himself and what he perceives as his interests than his team and its success. "Leon" is not only a character but is a caricature, a kind of twisted image of a type of person. And in fact, the attitudes that "Leon" projects aren't that far off from those we actually see in some so-called "super-stars." And though it's not only certain Africans who fit this description, it is mainly Africans who get media coverage of their antics and who garner the lion's share of sports writers' and others' commentaries.

The "Leon" ads have practically no sexual content and aren't especially funny. But they do provide a target to be laughed at. We have to wonder if the people who

FROM OTHER SOURCES

U.S. Army Recruiting: Are Africans Learning Not to Spill Their Blood for No Good Reason?

"...A recent story in the Wall Street Journal pointed to the Army's inability to attract new Black soldiers since the beginning of the Iraq war, citing the fact that the percentage of Black recruits has dropped nearly five percent over the past two years. Similarly, the Army Reserve shows a dramatic drop of about 27 percent. However, the number of White recruits has held steady during the same time period.

"Even the Army admits that this is unusual because drops in Black enlistment usually accompany economic booms, when high school graduates have more employment options. It is well known that, in many poor and people of color communities, young persons have few higher education options and thus would be expected in these days of high unemployment to turn to the armed services for high-tech training or higher education scholarships...

"But clearly, the Black community and others are beginning to question this war now, and fewer are enlisting...

"Recently, stories have...begun surfacing about coercion by armed forces recruiters who have threatened soldiers who are approaching the end of their enlistment period. One Congresswoman reported that some of her constituents who are soldiers have told her that they were told either to re-enlist or face immediate re-assignment to Iraq. While the Army's response has been that this is a misunderstanding, the soldiers said they understood exactly what was being said to them. The Congresswoman is calling for congressional hearings to address these charges..."

-from "Recruits, Re-enlistees and the Armed Forces"; page 24; Dec. 7 THE FINAL CALL(Chicago, IL.)

NBA Player's Lips Are Not Sealed in Opposition to War

"...Now we can add NBA center/power forward Etan Thomas to the list of those athletic anti-war rebels who are

rewriting the rules of the 'Jockocracy'.

"An outspoken opponent of racism and the dealth penalty, Thomas is a poet who puts his ideas to verse at rallies and panel discussions throughout the DC Metro area.

"Now, in an 'Edge of Sports' exclusive, the Washington Wizards' fifth year player turns his attention and anger toward George W. Bush's war against Iraq...'I am totally against this war', Thomas says adamantly. 'But at the same time, I am completely for the troops. Republicans tried to paint the picture that if you were against the war, you were somehow unpatriotic, and that couldn't be further from the truth. What's truly unpatriotic is misleading an entire nation into war under false pretenses'...

"Thomas knows he may feel some heat for speaking out against Bush's war but feels an obligation to do so. 'I have never had a problem standing up for what I believe in. I admire the athletes of the past, like Bill Russell, Muhammad Ali, Jim Brown, John Carlos and Tommie Smith, Kareem(Abdul-Jabbar). Athletes that used their position as a platform to speak out on social issues and stand up for a cause...'"

-from "I Am Totally Against This War," page 9, winter NATION TIME(Jamaica, N.Y.)

Legislative Delegations from Nigeria Visit Sites in Mississippi and Georgia as Part of Agricultural Development Program

"Legislative delegations from five of Nigeria's 36 states began arriving in Jackson in late June to study the political economy of the United States as it is reflected in Mississippi...

"The delegates from Nigeria's River State, Enugu, Kwara, Edo and visitors from Katsina State visited a number of sites in and around Jackson and Atlanta over the last six months. The visits are a part of an agricultural development program sponsored by Jackson State University's International Studies Program and the Mississippi Consortium for International Development(MCID).

"MCID was established in 1989 through a cooperative effort of Mississippi's four historically black colleges. These included JSU, Alcorn State University, Mississippi Valley State University, and Tougaloo...

"The Katsina delegation, the most recent group to visit, left Jackson on November 9, after spending a week in the capital as guests of MCID and JSU' International Studies Division under the direction of Dr. Ally Mack, the executive director of both programs...

"'We are interested in establishing a firm and lasting relationship with African American communities wherever they may exist', delegation leader Isa Ibrahim, speaker of the Kwara House of Representatives, said during an October visit to the Mississippi State Capitol...'These African communities exist in Mississippi and other parts of North America as well as in the Caribbean and in Latin America. Any African American[s] are to be assured of a warm welcome if they choose to visit or vacation in Nigeria or some other African nation...We are interested in building a relationship with African Americans...', he said...

"The Kwara delegation wound up its visit in a trip to Atlanta for further studies of increasing farm productivity and applying the concept of farming cooperatives somewhat along the lines of the Mississippi Association of Cooperatives...The Association is a national group, mainly concerned with helping African American farmers gain a foothold in the large agricultural products market. It is a nonprofit organization that aids poor farmers and poor economic communities in need of learning in their strule to become self-sustaining..."

-from "Nigerian Delegations Explore State Agriculture, Elections in JSU Program"; page 19A; Dec. 2-8 JACKSON ADVOCATE(Jackson, MS.)

President of Kenya Releases Thousands of Prisoners from Confinement

"To mark the 41st anniversary of Kenya's independence

from Britain, Kenyan President Mwai Kibaki released nearly 7,000 non-violent prisoners from the country's jails. 'I am announcing today the release of 6,946 prisoners who were convicted of petty offenses or were to serve sentences not exceeding six months and are of good conduct', said President Kibaki at a massive Independence Day rally in the nation's capital, Nairobi...Pres. Kibaki has released thousands-strong groups of non-violent prisoners from the nation's overcrowed prison system on several occasions since he became president."

-from "To Mark Independence Day Kenya Frees 7000 Prisoners," page 14 Dec. 28 THE FINAL CALL

Senegal Becomes 4th Member of Economic Community of West African States(ECOWAS) to Abolish Death Penalty

"Senegal's parliament has voted with a resounding majority to abolish the death penalty and the four people on death row will have their sentences commuted to prison terms. The West African nation has not actually carried out any executions since 1967...Senegal is only the fourth country in the 15-member Economic Community of West African States... to outlaw capital punishment, along with Cape Verde, Guinea Bissau and Cote d'Ivoire."

-from "Senegal Abolishes Death Penalty," page 15, Dec. 28 THE FINAL CALL

Kumasi, Ghana Copes with a Modern Colonialism of Images

..."This Kumasi, a mid-sized city in West Africa, and a place where American and Western images are coopted and repainted with alarming regularity. Ghanaians are reinterpreting the imported imagery, integrating it into signs, advertisements, and the visual landscape of the city streets...

"The Kumasi streets are visually crowded, billboards of global and local images clamor on top of each other vying for the public's attention. The imported imagery is partially planted by Western corporations advertising international products in large standardized ads. But most signs are hand-painted by local Kumasi artists. The signs advertise local business, communication centers, and restaur-

ants. Yet the subjects in the signs are overwhelmingly whiter and more Western than the Ghanaian pedestrians that pause to look at them...

"American models and Bill Clinton show up in signs. And Mickey Mouse is everywhere too...Mickey without ears, Mickey in neon colors, Mickey eating fufu. Ghanaians are not passive recipients to the imported Western imagery. Instead they recreate and refashion the images, interpreting borrowed images in a culturally specific way...

"The term roadside artist refers to painters who paint on wood, metal, and other surfaces and sell the signs to local businesses. They create pictures of haircuts for a barbershop or a sign to advertise for restaurant. The roadside artists see artistic talent as the ability to create photo-real replications of image.

"Because of this emphasis on realism, painters almost always use an image from a magazine of photo to make the signs and billboards so that detail and proportion can be exacted. So, the images that get repainted are determined by the avialable images in the print media. Hence the repainting of Mickey, a commonly available picture...

"One master painter...recounted rather proudly that he gets images off of his computer. He had a version of Corel draw, in which you just type in the name of picture you want to see. When he typed in 'woman', 12 images appeared in different graphic design styles. Only one of the twelve women was a person of color, and she had a Carmen electra-like tan.

"There is only one area in the city where roadside artists can buy glossy magazines that have images for their work. Fashion and entertainment magazines so prevalent in the West are hard to find in Kumasi where pricey publications are seen as superfluous to a public living on limited means. Out of 36 different choices at the magazine stand, only four were generated by African media. Eighty-nine percent of the available magazines were from Western media sources, which illustrates why the signs painted by roadside artists overwhelmingly depict Western icons and imagery...

"Small local media in Ghana can't compete with the wealthy media conglomerates that print primarily for Western consumers. To stay in the market, small publications in Ghana have to do so on the Western media's terms, using Western photos and images. But these images don't cease after publication. They proliferate further into the local media, advertising, and cultural productions...

"The appropriation of Western images explains why the faces in Kumasi street signs do not resemble the community...

"The practice of the Kumasi painters utilizing and reinterpreting Western images is an overt display of how distant, distinct communities are making local sense of an increasingly globalized world through visual imagery. A global image is coated with a local veneer by repainting it in their own medium. But this practice also attests to the fact that the globalized media doesn't include African imagery..."

-from "Soft Porn and Mickey Mouse: A Glimpse into Ghana's Media Landscape," pages 21 and 22, Jan./Feb. CLAMOR (Toledo, OH.)

San People in Botswana Fighting to Preserve Their Ways

"...New Xade [is] a dusty resettlement camp on the edge of Botswana's Central Kalahari Game Reserve...The 1,500 residents of New Xade represent many of the remaining Bushmen of the Central Kalahari. In 2002, in a move that Botswana's government trumpeted as bringing the Bushmen into the modern age and that international observers decried as a grab for diamonds, these villagers were rounded up from their ancestral homes and relocated...into three camps like this one. The relative isolation that had kept them safe from the AIDS pandemic is now only a memory. 'Here we are burying people week by week or daily', says Roy Sesana, head of the advocacy group First People of the Kalahari(FPK). 'We can't call that development'.

"But unless Sesana and his fellow Bushmen win the right to return to the Kalahari in a lawsuit now before Botswana's High Court, it's here the Bushmen are likely to

end their days, reduced to collecting handouts in communities overrun with disease, alcoholism, and despair...

"In 1961, Botswana's British administrators created the Central Kalahari Game Reserve to preserve the Bushmen's way of life. The nomads, also known as the San, were being persecuted by Afrikaner farmers...By the late 1950s, only a few thousand survived, far out in the scorched desert...

"But in the mid-1980s, government officials from the Tswana tribe began talking about the need to integrate the Bushmen into modern society...But many observers, including a coalition of groups led by Bushmen and backed by indigenous rights organizations in Africa and Europe, believe that there was an ulterior motive to the government resettlements: vast diamond deposits under the Kalahari sand. In Botswana, diamonds are the engine of development, and since the relocations, wide swaths of the Kalahari have been leased to diamond companies for exploration...

"A day's drive from the squalor of New Xade is the sprawling capital of Gaborone, with its gated neighborhoods and shopping malls...billboards opposite the government buildings proclaim 'Debswana: Mining The Resource, Enriching the Nation'. Debswana(a contraction of De Beers and Botswana) is the national mining company, which splits the profits from the mines with the government...

"Mining has turned Botswana into southern Africa's economic powerhouse: The nation is the world's top producer of diamonds by value, and the gems represent some 60 percent of government revenues...

"If New Xade is progress, the Bushmen want none of it. But whether they still have any claim to the Kalahari homeland is at the heart of the case currently before Botswana's High Court. The lawsuit, brought by Sesana and 243 others, contends the Bushmen have the right to live, hunt, and gather freely in the Kalahari, which they say was given to them by God--not to mention the constitution. A decision is expected early this year..."

-from "Exiles of the Kalahari," pages 30-35, Jan./Feb. MOTHER JONES(San Francisco, CA.)

have developed these spots might have an agenda that includes more than just trying to sell beer. Over the past few years, there have been some opinions stated, discussions, and so forth in the sports media on the question of whether and/or to what degree there needs to be more Europeans(Caucasians) of super-star status in basketball and football in order to attract larger European audiences, in arenas as well as in front of the t.v. screens. The thinking is that middle-aged European males in particular find it substantially easier to identify with athletes who look like them and can more easily imagine themselves scoring touchdowns and/or hitting clutch baskets from downtown when the stars who are actually doing the scoring are European.

So maybe the Anheuser-Busch ads are really a disguised appeal to the European public to reject African athletes as super-stars by projecting them, through the "Leon" caricature, as repugnant. If this is what's going on, the "Monday Night Football" promo in question begins to take on more sinister overtones than it might otherwise. If it's somebody intent to cultivate in the collective consciousness of the European public an image of African male athletes as repugnant, then there are reasons for us not to presume that certain aspects of the promo are simply coincidental. O.J. Simpson had a family but left it for a blonde named "Nicole." Terrell Owens' character left his team to fend for itself in order to make time with "Nicolette," who is also a blonde. And, of course, Nicole was killed; and despite O.J.'s acquittal in the criminal case, the vast majority of Europeans in this country believe he was the killer. And what do they believe is the reason he "beat the rap"?--that, as a highly paid former athlete, he was able to buy his way out of the "justice" they believe he had coming to him.

However much we choose to see or not see in the "Monday Night Football" promo and/or the Anheuser-Busch ads, there is one parallel that we can't "read too much into." And that parallel is this. Both Owens' character and "Leon" play African athletes who put their teams' interests in jeopardy for the sake of their own personal fame and bank accounts. By playing these roles, these two African males

are putting their appetites for personal fame and fat bank accounts ahead of the collective interests of African people in this country. But this is not merely an indictment of these two but of a European-supremacist, capitalist, and individualist mass culture that has shaped them. This issue also points to a failure on our part to provide proper counsel to African athletes, and others who are in positions to be marketable as pitch-men/women, so that they can see past the surface of things they might be asked/directed to do by corporate America.

-Editor

BOOKS

72 CONCEPTS TO LIBERATE THE AFRICAN MIND: Selections from the Dictionary of African Centered knowledge by Uhuru & Talibah Baker Hotep

For this publication, 72 foundational concepts, most of them coined in our African centered community, were selected that address issues of historical connectedness, ethics and wise governance. As focal points in an African centered conception of history, ethics, culture, psychology, politics, economics, and race relations, these concepts, when internalized by our youth, will revolutionize by expanding their thinking and transform by re-Africanizing their behaviors.

In short, changing the physical and mental conditions of African people requires first and foremost an empowering conception of African reality articulated in an equally empowering vocabulary. The 72 terms listed in this publication are key concepts in that vocabulary.

For ordering and other information regarding 72 CONCEPTS, as well as the DICTIONARY, write to: Kwame Toure Youth Leadership Institute; P.O. Box 19129; Pittsburgh, PA. 15213. Online, try www.ktyli.com

ANNOUNCEMENTS

The state prison chapter(Lincoln, NE.) of the Harambee Afrikan Cultural Organization will be holding its annual African History program on Tuesday, February 22nd., from 5-8 p.m. We encourage the attendance and participation of brothers and sisters from the Lincoln/Omaha-area African community. Call 479-3379 for additional information.

"The Malcolm X Legacy: A Global Perspective" is an all-day conference organized by the Black Studies program of City College of New York(CCNY). It will be held on May 20th., 2005. The conference will explore this legacy and the many ways that it influenced individuals and institutions during the lifetime of Malcolm and in the years since his death. We are currently seeking abstracts(300 words or less) that address this legacy, both in the US and abroad. You are welcome to submit individual papers and/or organize a panel on a particular topic. Please submit abstracts no later than Monday, February 21, 2005. Call (212) 650-8117 for more details.

Auditions for N'COBRA Southeast Region and MODEERFproduction are seeking hip hop, spoken word, gospel, R&B and REP-artists, for a compilation CD to be produced from chosen artists. The music project/CD will focus on Reparations and Exposing the American Experience. Seeking professional artists ages 15 and up. Send in your contact information and a sample of your recent work and photo. Inquiries should be sent to: Queen Hadijah Stephens, 3645 Market Place Blvd., Suite 130/Pmb 110, East Point, Georgia 30344.

The Black Seeds 2005 Black Historical and Educational Calendar is now available. Order from Black Seeds Inc., 1217 17th. Street NE, Washington DC 20002, (202) 398-4104. All orders must be pre-paid. Discounts for bulk orders, beginning with 11 copies. Call or go on-line at BlackSeeds1@netscape.net. for price and other information.

As African men, we commit ourselves to respecting ourselves and each other; to respecting African women; and to respecting our children and youth, and giving them proper guidance.

BACK IN TIME

Twenty years ago George P. Marks III began his investigation of the black press's response to the American invasion of the Philippines that smashed its independence movement. In 1951, he published some of his findings in a little-known, short-lived journal edited by black scholar Lorenzo J. Greene. Mr. Marks has extended his research in the present volume, providing the first thorough examination of the way the black press greeted America's initial venture in imperialism...it does conclusively establish a series of black attitudes that is quite distinguishable from that of whites. Further, as the ten-week "splendid little war" with Spain concluded, and the long and sordid guerrilla war in the Philippines began, black press criticism of American foreign policy mounted in fury...

That so many of the black newspapers found American interest in a "free Cuba" hypocritical is hardly surprising. During the last decade of the nineteenth century, as interest in Cuba and overseas expansion rose, black Americans lived under the yoke of a new slavery. Ninety percent lived in the south--landless and voteless peasants. Beginning in 1890, each state of the old Confederacy wrote into law, often into its constitution, provisions for the disfranchisement of its black citizens and their segregation in public schools, conveyances and facilities. In 1896, the federal stamp of approval was put on segregation when the United States Supreme Court ruled that it did not violate the Constitution of the United States(Plessy v. Ferguson), and Congress refused to enforce the Constitutional Amendments guaranteeing black liberty and equality.

In the south, mob action accompanied discriminatory laws and decisions. From 1889 to 1901, when overseas expansion escalated, almost two thousand black men, women, and children were lynched...In North Carolina, where a coalition of black and white voters elected some black officeholders in 1898, Colonel A.M. Waddell, representing the white opposition...led his forces, now armed, into Wilmington to massacre black elected officials and terrorize black voters.

For southern blacks the American shock at "Spanish brutality" and enthusiasm for a "free Cuba" must have seemed a cruel joke...

In ten weeks, United States armed might crushed Spanish power from Puerto Rico to the Philippines. But it would take three long years to smash the Philippine independence movement led by young Emilio Aguinaldo...While the white press and congressmen were denouncing Aguinaldo, the black press viewed him as a dark-skinned liberator, fighting for independence by expelling a foreign oppressor. Salt Lake City's Broad Ax lashed out at U.S. "robbers, murderers and unscrupulous monopolists, who are ever crying for more blood." This black paper explained the fierce guerrilla resistance by noting that "maybe the Filipinos have caught wind of the way Indians and Negroes have been Christianized and civilized" in the United States...

To emphasize their strong disagreement with the Republican president and administration, the black press forcefully challenged or established black political tradition-- unswerving loyalty to the party of Lincoln. One paper printed the advice of Stanley Ruffin of Boston, "a leading Afro-Amedrican," who urged black clergymen and editors to declare: "We shall neither fight for such a country or with such an army."...

By this time [in 1900], black opposition to imperialism was mounting. Early in October a black paper quoted Howard University professor and black essayist Kelly Miller, saying: "To be plain about the matter, I don't think there is a single colored man, out of office and out of the insane assylum, who favors the so-called expansion policy." Later that month, in an article, "The Effect of Imperialism Upon the Negro Race," Professor Miller concluded: "Acquiescence on the part of the Negro in the political rape upon the Filipino would give ground of justification to the assaults upon his rights at home."

Source: AFRICAN AMERICAN SOCIOLOGY, edited by James L. Conyers, Jr. and Alva P. Barnett

HARAMBEE AFRIKAN CULTURAL ORGANIZATION CREED

Together we seek to know that which is us, to expand our collective consciousness of who we are and whence we come. We exalt in the fact that Africans are beautiful in our own right, rather than at the expense of any other group of people. And in the true spirit of the Swahili word, "harambee," we promote the idea that cultural awareness is germane to human growth.

NGUZO SABA

Umoja - Unity
Kujichagulia - Self-determination
Ujima - Collective Work and Responsibility
Ujamaa - Cooperative Economics
Nia - Purpose
Kuumba - Creativity
Imani - Faith

HARAMBEE AFRIKAN CULTURAL ORGANIZATION

CENTRAL COMMITTEE

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Eso/Alakoso Asha(Sgt.-at-Arms/Chairman of Cultural Affairs Committee) - Les Wagner

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